



13+
TEEN

TR 24

DAWN OF
DC

118

TAYLOR REDONDO
FILIPE LUCAS



FALLEN
GRAYSON
PART 5 OF 5

ALL IN



ABSOLUTE

SUPERMAN

© & TM DC.



**NO FORTRESS.
NO FAMILY.
ABSOLUTE DEFENDER.**

Written by **JASON AARON** • Art and cover by **RAFA SANDOVAL**

The outlaw Man of Steel debuts in **NOVEMBER**

THEY SAY
HOME IS WHERE
THE HEART IS.

I GET IT. WE MOVED ALL
THE TIME WHEN I WAS A KID.
SO, WHEREVER MY PARENTS
AND I WERE TOGETHER,
THAT WAS HOME.

WHEN ZUCCO KILLED
MY MOM AND DAD,
HE TOOK THAT
FROM ME TOO.

NIGHTWING FALLEN GRAYSON

TOM TAYLOR
writer

BRUNO REDONDO
artist, colors (p.24)

CAIO FILIPE
inks (p.2-23)

ADRIANO LUCAS
colors

WES ABBOTT
letters

BRUNO REDONDO
cover and variant cover

JAMAL CAMPBELL and SERG ACUÑA
variant covers

NICOLA SCOTT with ANNETTE KWAK
artist spotlight variant cover

TIRSO
1:25 variant cover

JESSICA BERBEY
editor

ROB LEVIN
group editor

Nightwing created by
MARV WOLFMAN & GEORGE PÉREZ

WHEN I FIRST CAME TO
BLÜDHAVEN, I THINK I WAS
SEARCHING FOR A NEW HOME.

BUT I
DIDN'T
LIKE WHAT
I SAW.

BLÜDHAVEN WAS A
CITY WHERE LAWS
DIDN'T APPLY TO
THE WEALTHY
AND CORRUPT.

WE TRIED TO
CHANGE THAT.

IT FELT LIKE
WE WERE
SUCCEEDING.

BLÜDHAVEN
P.D. WAS SENT
SOME FOOTAGE,
ZUCCO, LINKING
YOU TO A DOUBLE
MURDER AT A
CIRCUS, YEARS
BACK.

IT FINALLY FELT LIKE
OURS WAS A CITY THAT
COULD FIGHT MONSTERS
AND WIN AGAIN.

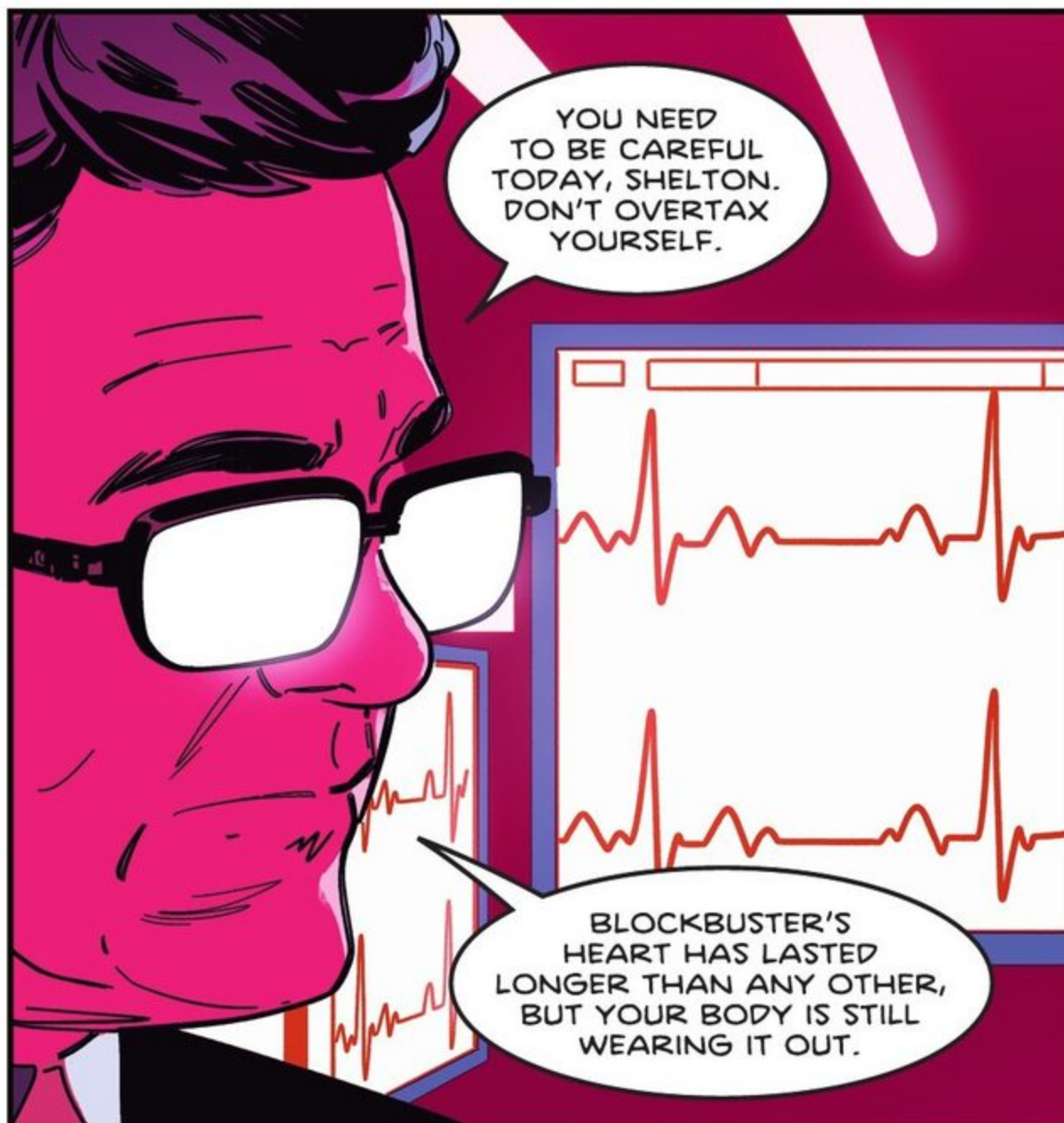
ADD
THAT TO ALL
YOUR OTHER
CRIMES, AND IT'S
NOT LOOKING
GREAT FOR
YOU.

PULL
OVER UP
HERE,
MAC.

WHAT
THE HELL,
JORGE?

I'M
SORRY, MAN.
HE HAS MY
KID.

BUT THERE WAS A
MONSTER LURKING HERE
THE WHOLE TIME...





PEOPLE OF
BLÜDHAVEN.

THIS IS DICK
GRAYSON.



I WANT
YOU TO KNOW
THIS IS COMING.
I WANT YOU
TO KNOW WHAT
YOU'RE ABOUT
TO LOSE.

WHAT I
GAVE I WILL
NOW TAKE
AWAY.



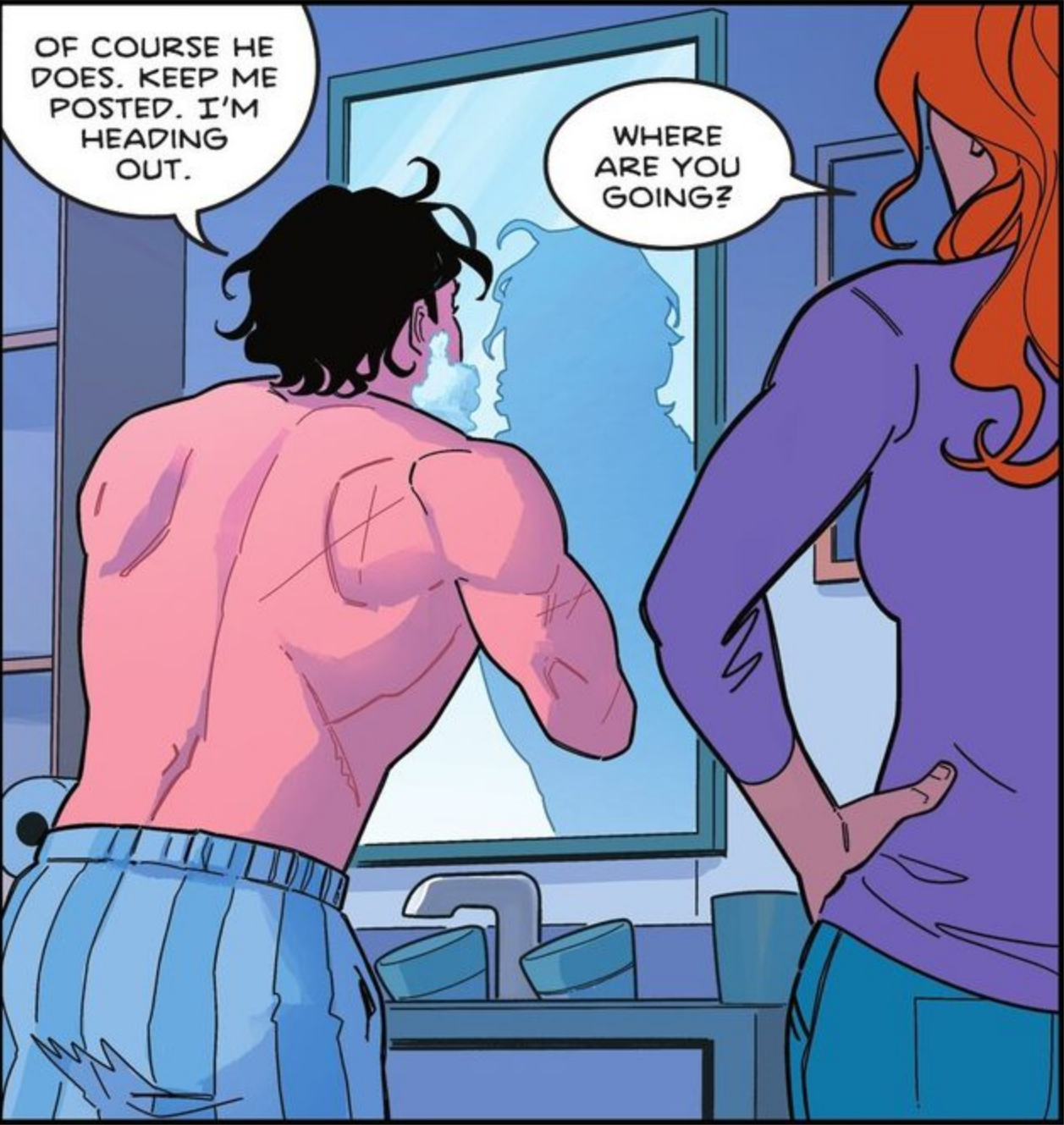
IN
ONE HOUR,
MY PEOPLE
WILL LEVEL
HAVEN.

YOU CAN
CHOOSE TO
STAY. BUT IF YOU
DO, KNOW THAT
THERE WILL BE NO
HAVEN. THERE
WILL JUST BE
BLOOD.

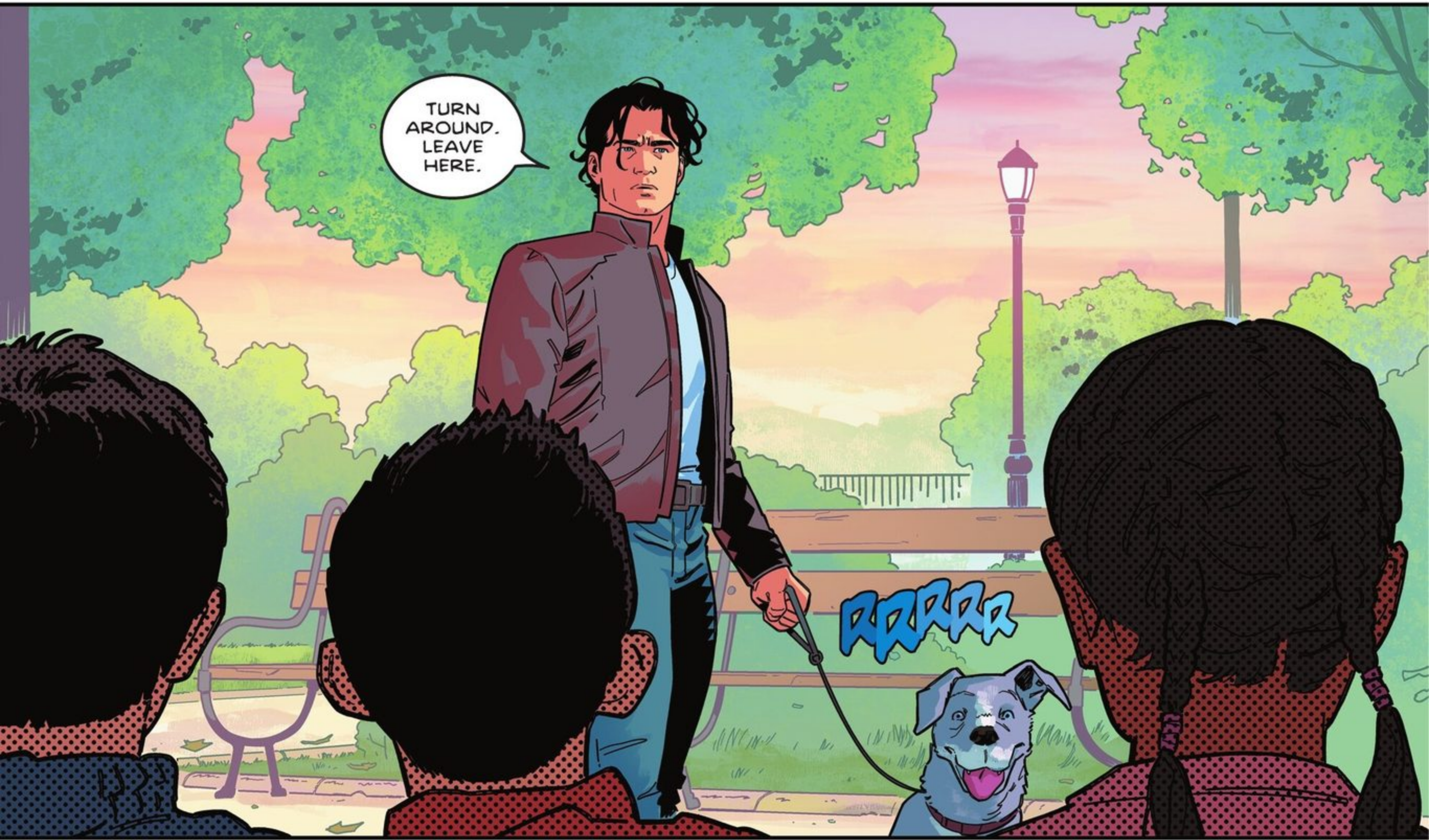


WHERE
ARE WE?

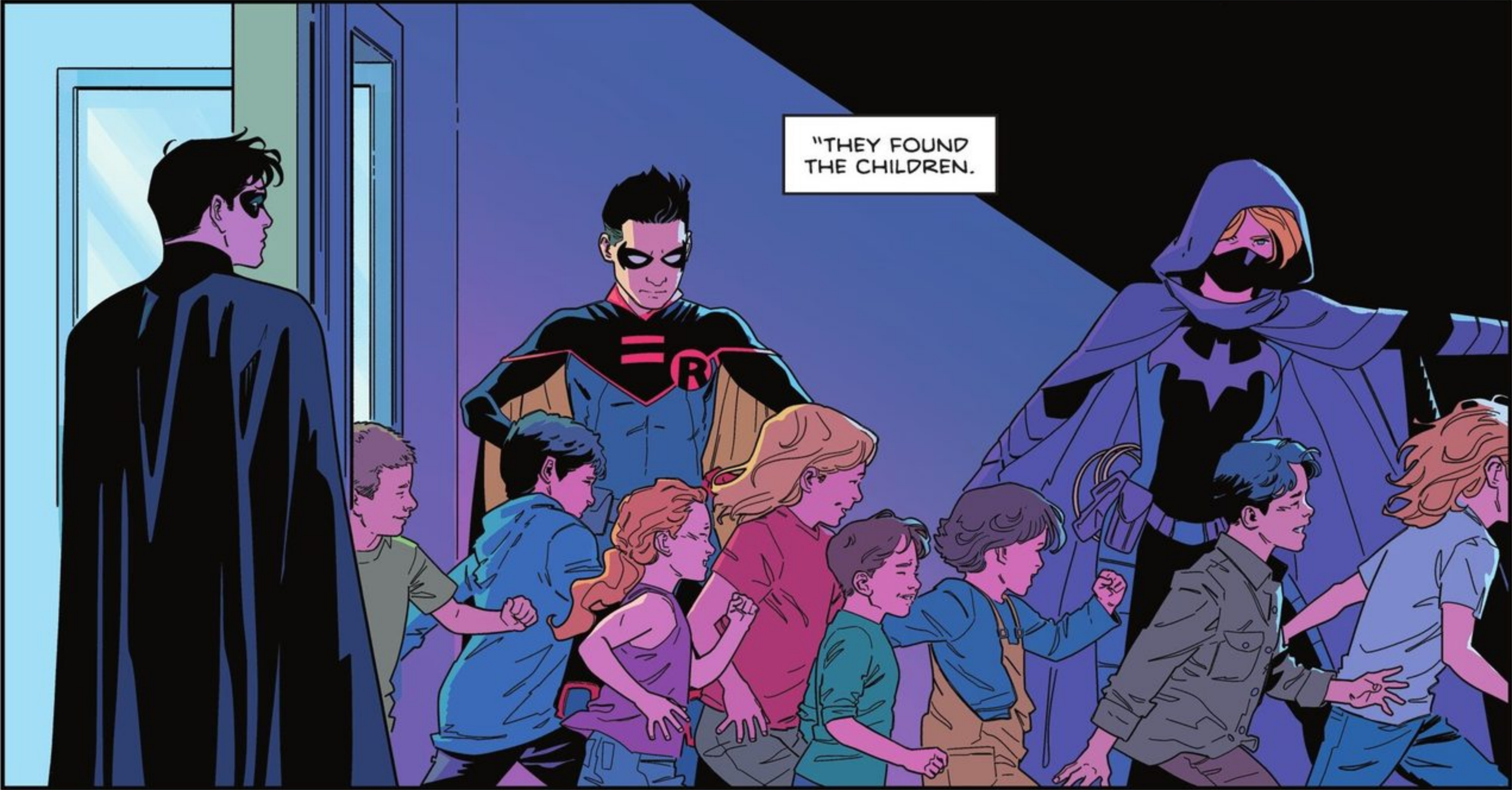
REPORT
IN.











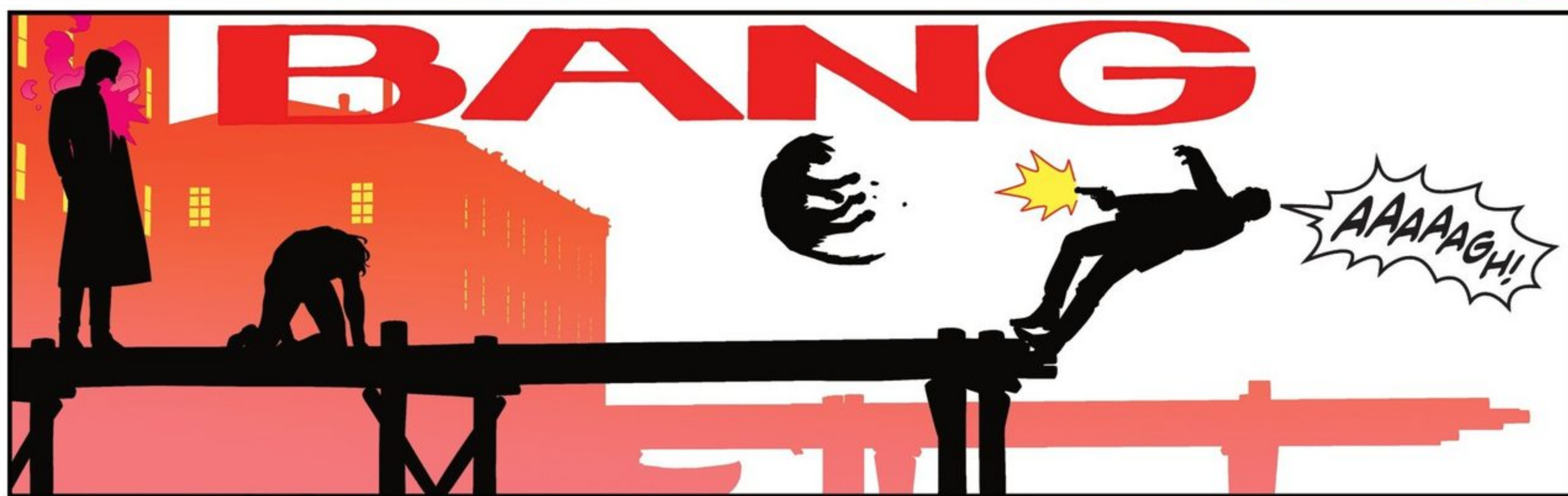


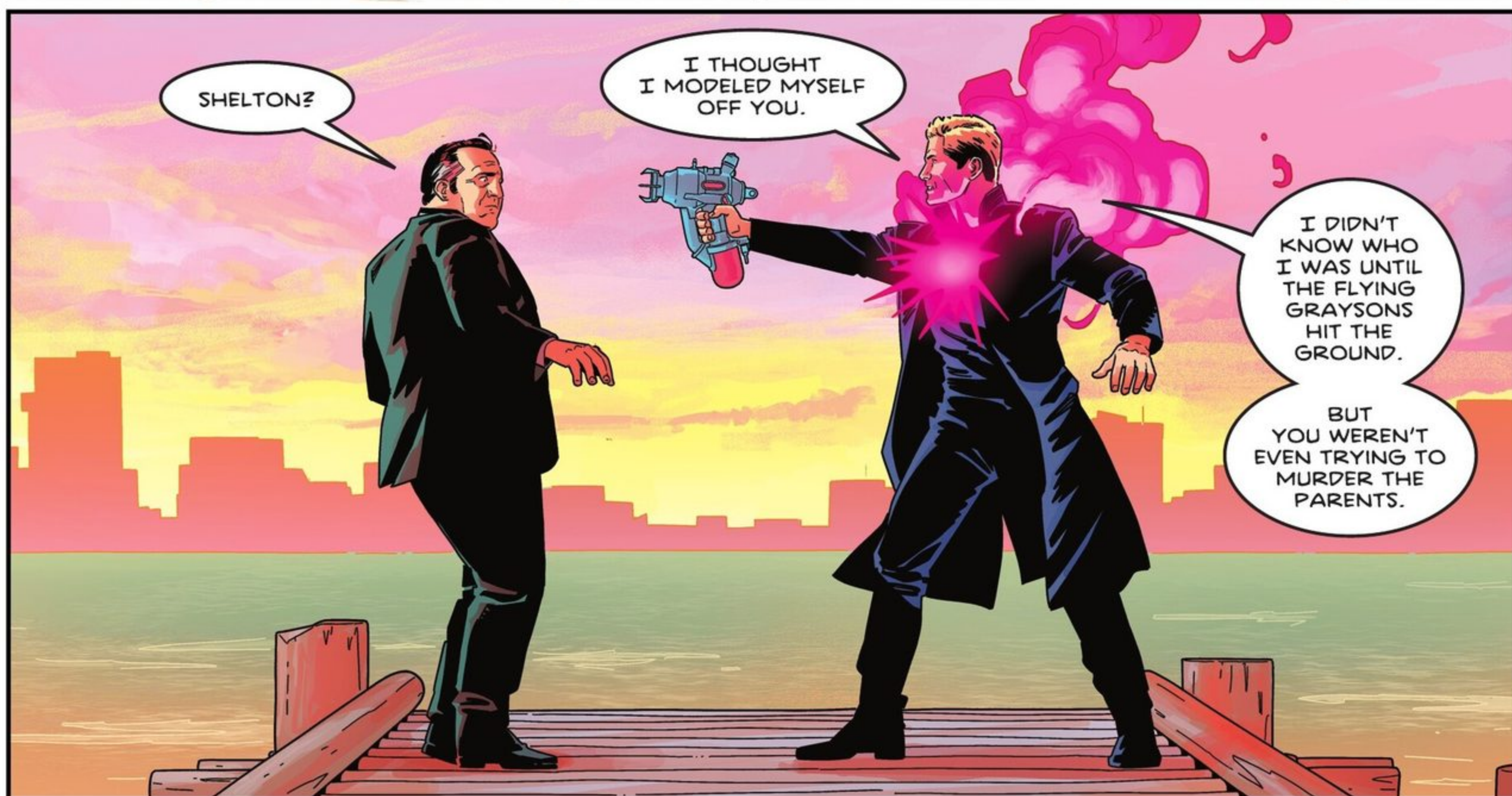




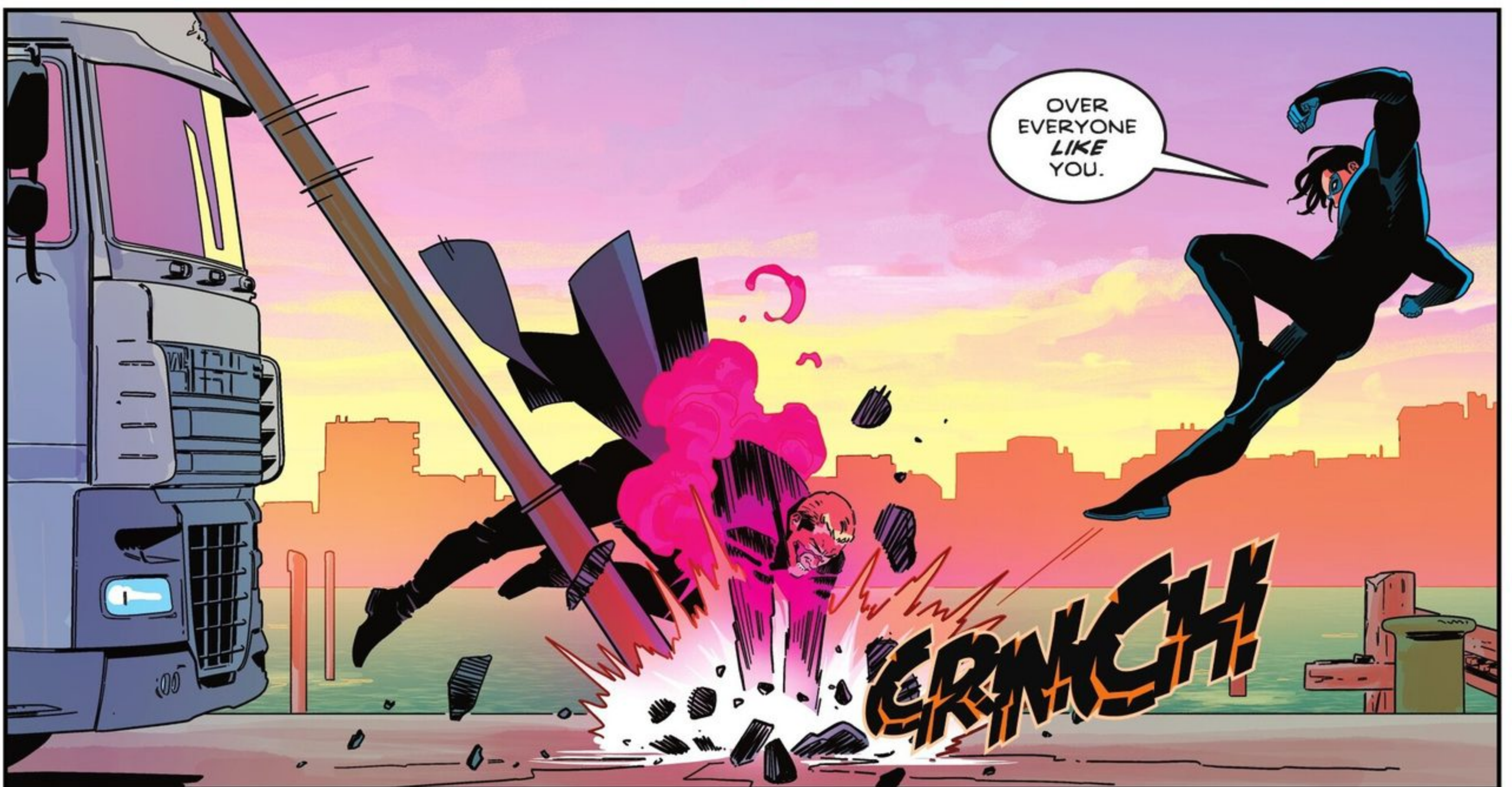






















AND THAT'S HOW IT ENDED.

WE'RE WORKING WITH BLÜDHAVEN COUNCIL TO NAME STREETS AND BUILDINGS AFTER THE PEOPLE HE KILLED...

...SO THAT THOSE LOVED AND LOST WILL ALWAYS BE A PART OF OUR CITY.

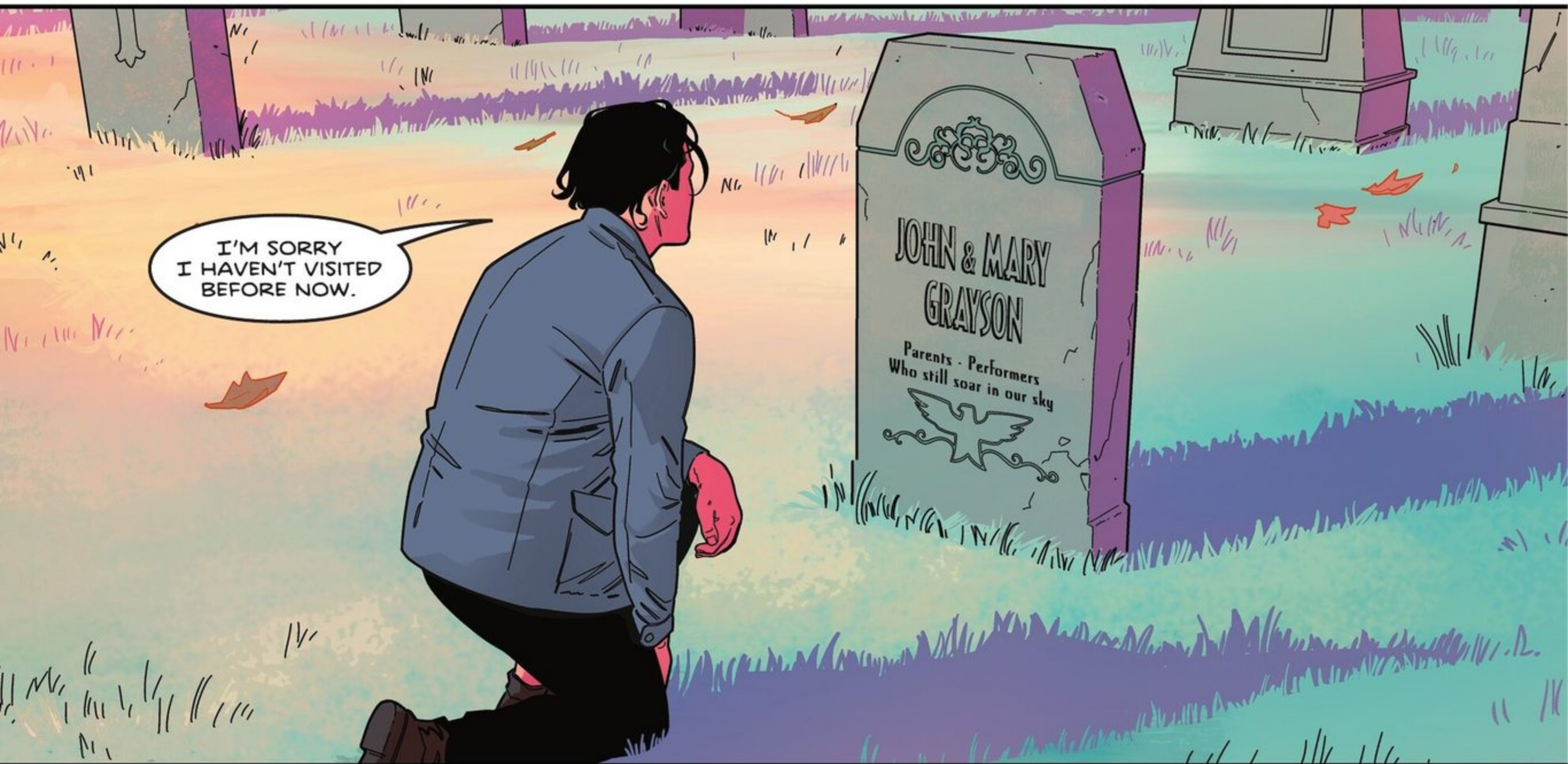


AND WE'VE SET UP TRUSTS FOR EVERY KID. HEARTLESS WANTED THEM TO BE ALONE, ABANDONED.

THAT WILL *NEVER* HAPPEN.

I COULDN'T LET ANOTHER CHILD...

I'M SORRY.



I'M SORRY I HAVEN'T VISITED BEFORE NOW.

JOHN & MARY GRAYSON

Parents - Performers Who still soar in our sky



I THINK PART OF ME ALWAYS KNEW IT WAS SUPPOSED TO BE ME. AND THE GUILT OF THAT KEPT ME AWAY.



YOU OKAY?

THAT'S NOT AN EASY ONE TO ANSWER.

SURE.

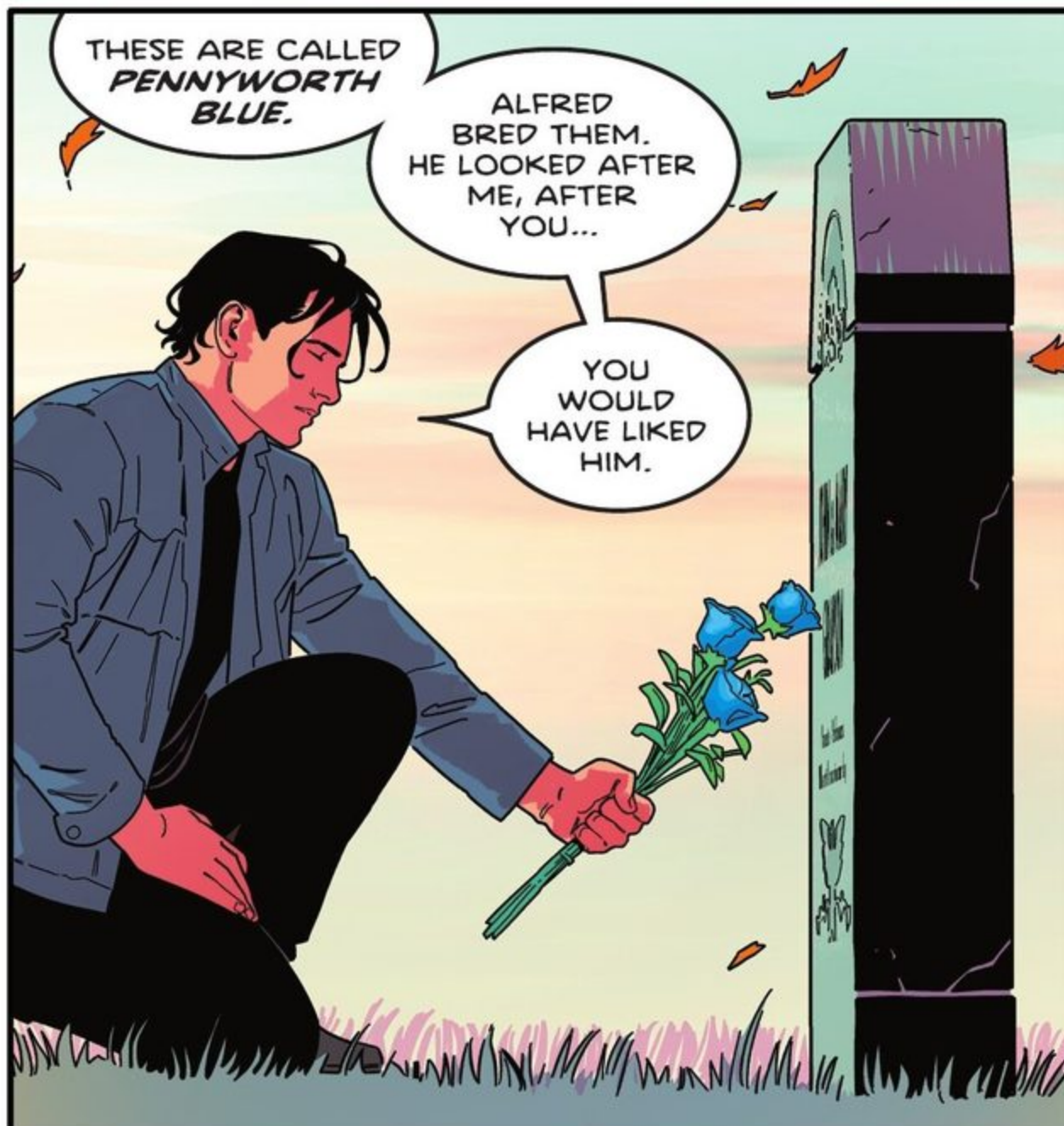
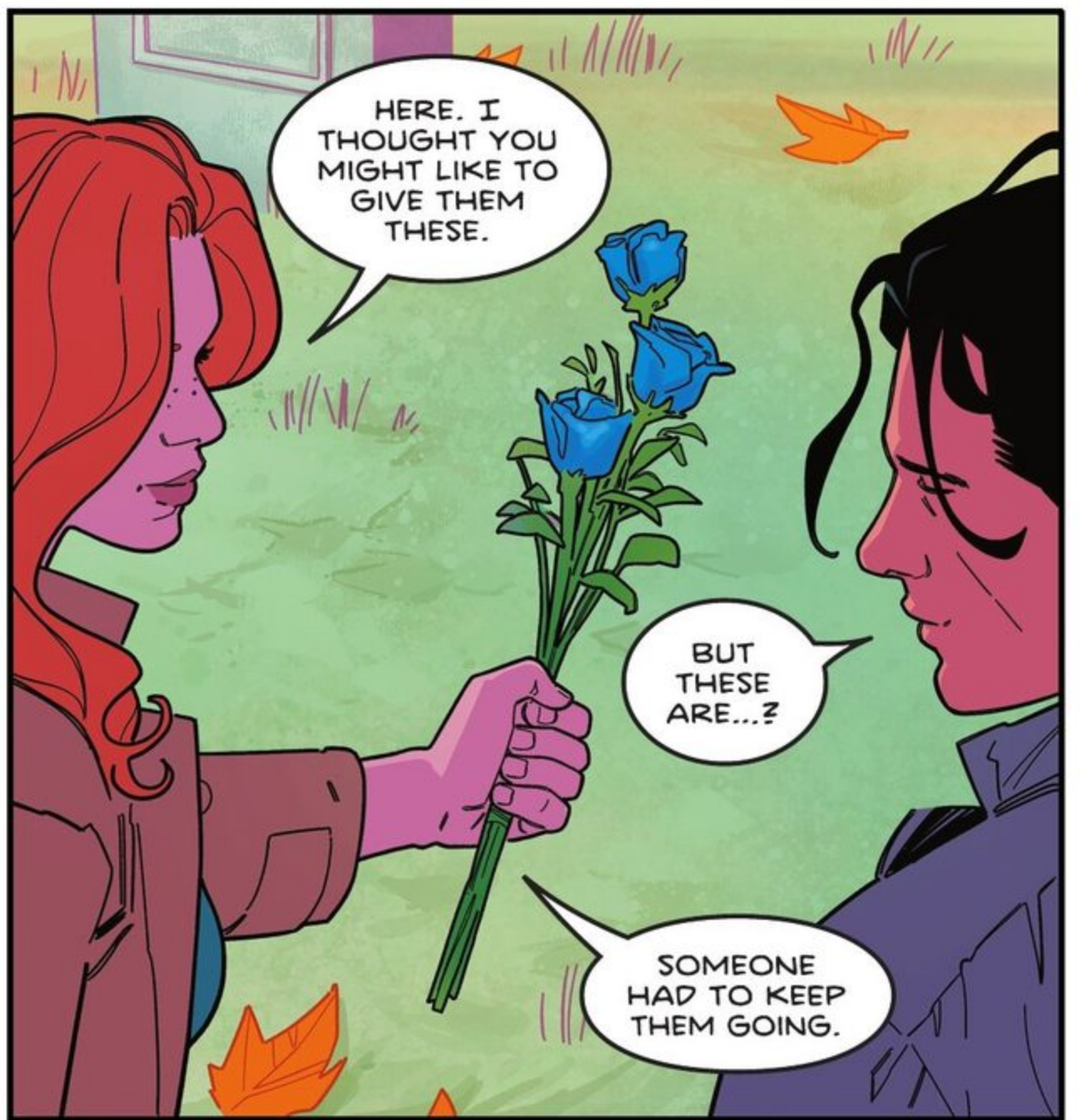


MOM.

DAD.

THIS IS MELINDA, AND AUDRE, HER WIFE.

I'LL...UH... GIVE YOU A MOMENT WITH THEM.





MY HEART
IS HERE.

Tom Taylor Bruno Redondo Adriano Lucas
Caio Wes Abbott
ilipe

REMEMBERING A LEGEND, IN THE WORDS OF HIS FRIENDS AND COLLABORATORS

MICHAEL ZULLI
(1952-2024)

Michael and I collaborated on a number of projects together in the late '90s/early 2000s. He wasn't just a brilliant artist, he was a brilliant *man*: deep, passionate, philosophical. When Michael began work on a story, he analyzed it, imbibed it, let it settle into the depths of his soul—and then unleashed his visions on the page. During those years of creative partnership, we spent many hours talking about the art of storytelling, the spiritual path, the search for God. There were no casual conversations with Michael Zulli—and that, in tandem with his prowess as a visual storyteller, made our collaborations memorable.

Michael very generously gave me the gorgeous painting he created for one of our *Seekers into the Mystery* issues as a gift many years ago. It's hung in a place of honor in my house ever since. I look at it every day, a piece of Michael woven into my life.

—**J.M. DeMatteis** (*Seekers into the Mystery*)

I treasure the times Michael and I worked together, and the times we spent time together at conventions or on the phone. I loved his work and enjoyed his friendship and company, which was sadly only a few hours here and there over the years. May he rest in peace.

—**Todd Klein** (*The Sandman* and more)

Michael was an artist's artist. Working with him was always a delight and an adventure. His pencils were always so perfect that something vanished in the inks, which was why we both decided to try and reproduce his art for "The Wake" directly from the pencils. He was funny, incredibly smart, gentle, and wise, and I loved that working with Michael meant we got to talk a lot, late into the night, about comics and everything else. We were friends the first time we met (at San Diego Comic-Con in 1989), and we stayed friends until the day he died. I will miss him more than I can easily say, and my thoughts remain with his wife, Karen.

—**Neil Gaiman** (*The Sandman* and more)

Michael was already an artistic badass when he stepped onto the scene in the mid-1980s, one of the comic book industry's most creatively fertile periods. Yet he still managed to distinguish himself as something of a rare bird among his peers, owing in no small part to his unique style, penchant for naturalistic detail, and eyebrow-raising skill set, among a Solomon's Mine of other notable qualities. He was the real deal, consistently all in on everything he did. It saddens me to think he has vacated the premises and moved on to better realms, leaving us all the poorer for his absence.

—**John Totleben** (*Swamp Thing*)

Michael Zulli was an artist whose life was a work of art. A man of boundless kindness with endless appreciation for the beauty of nature, and a depthless desire to share that love with us all.

—**Colleen Doran** (*The Sandman*)

In the times I've had the pleasure to work with Michael Zulli, I found him always to be a gentleman, a gentle man, and an amazing artist who cared passionately about his wonderful art and, perhaps as importantly, how it could best serve the story being told. A fantastic fellow whom I'm saddened to think I will never again discuss the finer points of obscure Victoriana with.

—**James Robinson** (*The Shade, Witchcraft: La Terreur*)

You only have to glance at Michael Zulli's art to see how talented he was. He was passionate about his work, and thoughtful and mystical, but also very down-to-earth and extremely funny. I'm really glad we got to collaborate with each other, and I miss him. Let's do it all again in the next life, Zed!

—**Peter Hogan** (*The Sandman Presents: Love Street*)



DOOMSDAY RETURNS TO TARGET SUPERMAN AND...SUPERWOMAN?!

SUPERMAN #19

© & ™ DC.

Superstar artist
DAN MORA
joins acclaimed writer
JOSHUA WILLIAMSON
for an unexpected new arc

GO ALL IN THIS
OCTOBER



GREEN LANTERN DARK

INTERVIEW WITH TATE BROMBAL

On a postapocalyptic Earth overrun by monsters, the battle between good and evil ended long ago—and evil won. Darkness prevails as humanity struggles to survive in the corrupted wasteland. Only one hero is said to haunt what's left of our shadowed cities—the Green Lantern. Celebrated horror artist of the smash hit *Something Is Killing the Children* Werther Dell'Edera teams with rising-star writer Tate Brombal (*House of Slaughter*) to bring you a chilling tale of desperation, hope, and resurrection from the bitter remains of the fan-favorite Tangent Universe!

What does it mean to be contributing to the relaunch of the iconic Elseworlds line?

It is such an honor to be contributing a story to that pantheon. The Elseworlds line features some of the best superhero storytelling in comics. It's where each character can be distilled down to their purest form, then placed in wholly different settings and stories not possible in the main DC line. It allows creators to deconstruct and reexamine these icons in new light. There's a reason so many Elseworlds stories are so beloved and still selling to this day.



Why did you choose the Tangent Green Lantern to be the star of this dark-fantasy Elseworlds tale?

Even though the Green Lantern is more associated with science fiction these days, the character was originally much more fantastical! Returning the character to these fantasy roots just seemed right. Plus, the very witchy Tangent Green Lantern has just been waiting to be used to her full potential! The same could be said for the entire Tangent Universe, which is just a *very* cool and imaginative playground. However, the Green Lantern we're introducing is not the Tangent Lantern fans know, but how the two are related will slowly be revealed across our story...

What is artist Werther Dell'Edera bringing to this project?

I don't have the words to describe what Werther is bringing to this comic book. It's transcendent. He brings such energy, humanity, and pathos to everything he draws. It's pure comics storytelling. He's a master. And if you're a fan of his work on *Something Is Killing the Children*, just wait until you see what he's doing here. He's hitting entirely new levels on both an epic and intimate scale.



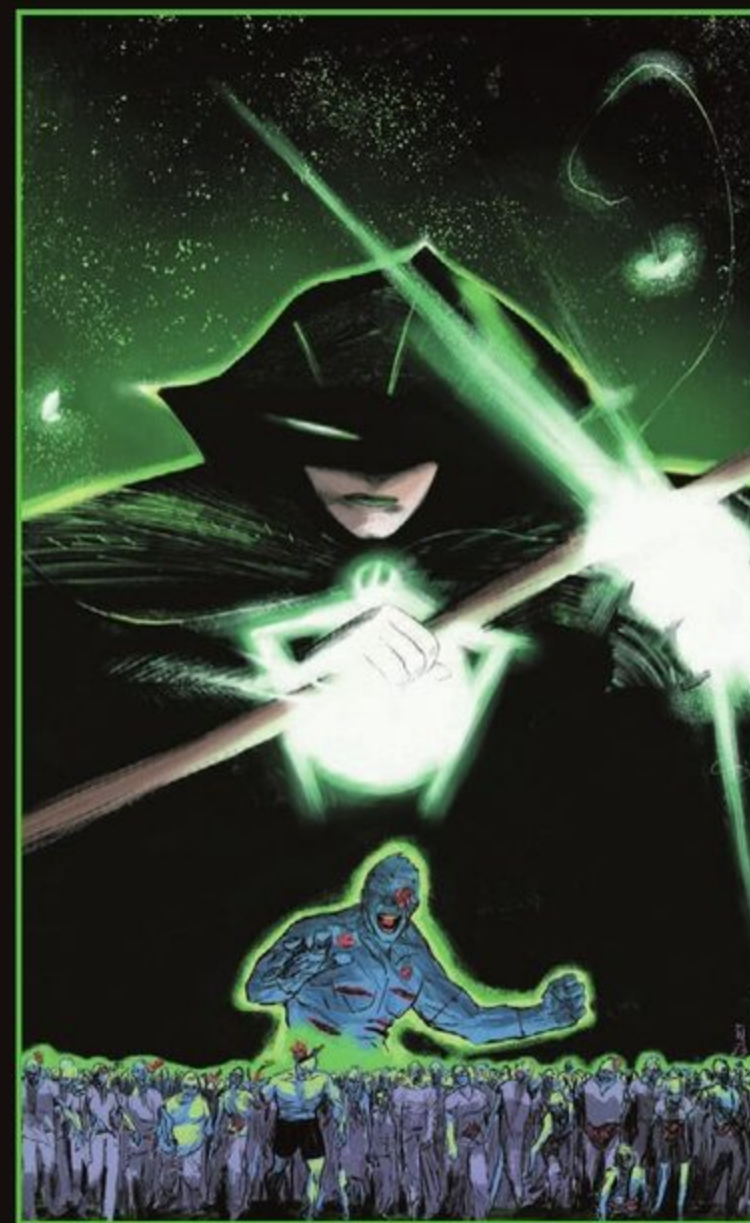
Can you tease fans with your favorite scene from the first issue?

Oh man! It's hard to pick one scene, but my favorite might involve a rogue zombie hand landing in a certain Green Lantern's beer, and she *really* wanted to finish that beer!



Can you describe this series in five words?

Dark. Epic. Human. Adventure. Heart.



**DON'T MISS
GREEN LANTERN
DARK #1,
ON SALE THIS OCTOBER!**